



VOL. IV.—NO. 10.

NEW YORK, THURSDAY, MARCH 9, 1882.

WHOLE NO. 110.

The Artistic World.

AT HOME.

—Frederick Leslie, the comedian of the Comley-Barton troupe, has returned to England, but will come back in the fall and take up his permanent residence in this city.

—Dora Hennings, who is in Mr. Mapleson's list of singers as Mlle. Dorani, will sing the music of *Lenora* in the Boston concert performance of Beethoven's "Fidelio," on March 29.

—Julia Rive-King is on a concert tour through Canada. Carrie E. Mason, a soprano singer, who made a very favorable impression at a concert here several months ago, accompanies her.

—It will interest the many admirers of Clara Louise Kellogg to know that she has decided to make her final appearances on the stage in this city. She has accordingly notified the managers of the concerts in which she is at present engaged that she will avail herself of the privilege of her contract and withdraw her services at the end of this month, with the intention of appearing in Italian opera in April. She will appear under the management of Max Strakosch.

ABROAD.

—H. Weist Hill has been elected a member of the Royal Academy of Music.

—Maestro Terziani has been nominated "Commendatore of the Crown of Italy."

—Liszt was recently in Venice, where he attended the representations of "Lohengrin."

—Ciro Pinsuti is in Venice, where he is likely to produce his new opera, "Margherita."

—A prima donna who has just made her debut at Saluzzo, rejoices in the sweet name of Arata Porcellana.

—In "Carmen," at Lyons, the tenor Engel had a good success. His *Don José* is voted a splendid performance.

—A "Ritual March" is issued by a gentleman of Twyford, Berks, England, having the advantage of the name of R. Schumann.

—Recently there were in Milan the *prime donne* Stolzmann, Drog and Lilla de Sparta, the tenors Petrovich and Carrion, and the baritone Nolli.

—The *Estandarte*, of Madrid, says that the tenor Aramburo is now in Valencia, overcoming a grave attack of bronchitis that seized him in Madrid.

—Pauline Lucca has been engaged by Mr. Gye for ten performances next June at Covent Garden, London. She will appear, among other things, as *Carmen*.

—Tamberlich, the celebrated tenor, according to the Paris *Figaro*, has been presented at Malaga, by a certain A. Heredia, a jewel valued at about 150,000 francs.

—The Queen sent Marie Rose a handsome diamond bracelet, in remembrance of the pleasure afforded to Her Majesty when Marie Rose sang for the Queen at Osborne.

—Herr Hollander, who has been playing at Mr. Chappell's concerts in London, is conceded to be a violinist of the first order. Evidently thoroughly conversant with the works of the great composers, he combines excellence of tone with facility of execution in a high degree.

—The violinists Joachim and Sarasate are in St. Petersburg, and the two eminent lady pianists, Mme. Essipoff and and Mme. Menter, are also in the same northern capital. Rubinstein is expected in St. Petersburg for forthcoming concerts, from Paris, where he has been giving recitals and orchestral concerts.

—Marie Vanzandt is winning laurels at the Monte Carlo Opera in the "Pardon de Pioermel." The southern critics are loud in their praises of the talented little prima donna, and hardly know which to admire most, her voice, her acting or her pretty face. *En attendant* her return to Paris, the Opera Comique will depend on its revivals. Gounod's "Philemon et Baucis" is promised us for Saturday, and shortly after we are to have "Romeo et Juliette."

—A cable dispatch from Berlin announces the death of Theodore Kullak, the pianist and composer. Although destined for the legal profession, he devoted himself to music from an early age. He was a pupil of Hauk from his eleventh year, having previously been under the tuition of Albert Agthe. In 1842 he became a pupil of Czerny, and four years later was made Hofpianist to the King of Prussia. He founded, in conjunction with Stern and Marx, a conservatorium at Berlin in 1851, and afterward started a new institution under the name of Neue Akademie der Tonkunst. He devoted his attention principally to the "drawing-room" style of composition, and published many transcriptions and arrangements for the piano, which are very popular. Among his original works are "Les Etincelles," "Les Danaïdes," "La Gazelle," and collections of small pieces. A few years ago he published a second edition of his "Octave School," which is very valuable as an instruction book. He was born in 1818.

Operatic, Choral, Orchestral, &c.

HOME.

Manager McCaul contemplates a revival of "Pinafore" at the Bijou Theatre during the spring season, with some of the principal members of the Melville Opera Company in the cast. "The Pirates of Penzance" is also likely to be given.

Strauss's latest operetta, "The Merry War," of which the fiftieth performance under the direction and for the benefit of the composer, has recently taken place in Vienna, will be produced for the first time in America at the Thalia Theatre on next Monday, March 13.

"The Boss of Bagdad" is the title of a new comic opera written by two Canadian writers. The plot is said to be funny and introduces two prominent Americans traveling around the world, meeting in Bagdad and there relating their experiences, adventures and success financially and politically at home. The music is spoken of as being sparkling and catching.

A "Festival Overture," by O. B. Boise, of this city, was played at a recent Peabody concert in Baltimore. Mr. Hamerik seems determined to give American composers a hearing, for at the same concert he also played a composition entitled "Thusnelda," by A. M. Foerster, of Pittsburgh; and recently he brought out a singular work of his own, an "opera without words," to which the public was requested to supply both plot and text.

A. J. Défossez, proprietor of the former Théâtre Lyrique, of Paris, which is now the Théâtre des Nations; and who is well known here as having been the stage director of Sarah Bernhardt in her memorable campaign of 1880-1881, is now in New Orleans and has just engaged for next fall the French Opera House in that city. His programme will include all kinds of operas and operettas, most of them new to this country, and he will execute it not only in New Orleans, but in Havana, Mexico and South America. Eminent Parisian artists are already secured, and subscription lists are rapidly filling up in the various cities to be visited by the Défossez French Opera Company.

FOREIGN.

At Cannes was recently given with good success an operetta, "La fine del Mondo."

A new work, "Diane et Endymion," by M. A. Wormger (Prix de Rome), is well spoken of.

At the last concert given by the Berlin Academy of Singing a hearing was accorded to a dramatic oratorio in three parts, entitled "Alaric," by Georges Vicxling.

Emile Wambach, of Antwerp, is conductor of an amateur choral society, which, under the name of the Association of St. Gregory, gives performances of sacred music in churches.

A new opera by Nicolò Massa entitled "Il Conte di Chatillon" was recently produced at Reggio (Emilia).

The Hamburg Theatre gave last month the first representation of "William of Orange," a grand opera composed by Hofmann.

In the house of Maestro Lombardi at Naples during Lent, Verdi's "Mass" will be given, exactly as have already been given various operas.

A new "Ballet-Scene" by Raoul Pugno was recently performed at the concerts given at Cirque d'Été. The Paris journals speak of its beauty and orchestration in high terms.

An enterprising French music publisher is producing a series of "Chefs-d'œuvre Classiques de l'Opéra Français." The collection already comprises twenty works by Sully, Collasse, Campra, Rameau, Grétry, Salieri, Piccini, &c.

Messrs. Gutmann, music publishers in Vienna, have bought the copyright of F. H. Cowen's "Scandinavian" Symphony. The full score and parts, and an arrangement by the composer for piano duet, will be issued as soon as possible.

A musical society in Paris, founded by Mlle. M. Tayan, recently gave a concert at which the programme was composed exclusively of works by Saint-Saëns. These, including a trio, quartet, and an arrangement of the "Danse Macabre" for piano and violin, seem to have been received.

A new oratorio by Raff was recently performed at Weimar, for the first time. It is called "The World's End, Judgment, New World." The text has been adapted by the composer himself from the Scriptures, especially from the Revelations of St. John. Among the subjects chosen for illustration are hunger, war, pestilence, and death.

Strauss is at work on the music for another operetta, for which his old collaborators Zell and Genée have provided the book. His last, "Der lustige Krieg," is enjoying a great success in Vienna, and arrangements have been made with the composer to have it brought out under his direction in September in the Renaissance Theatre at Paris.

The subject of Gilbert and Sullivan's new opera, to follow "Patience," is reported as dealing with the fairy world to a large extent. "The action," says the *World*, "assuming that twenty-five years before it began, a fairy has committed the indiscretion of marrying a mortal." The fairy "is banished for life among the mortals," only to be revealed to her mortal husband, through her mother's love, brought to the front through a chain of circumstances surrounding the life of her son.

The success of Mr. Mackenzie's piano quartet some few weeks since at the Saturday popular concerts, induced the director to introduce another work by the same composer. The larghetto and allegretto are undoubtedly clever. It can scarcely be said, however, that the piano part was successfully rendered by Mlle. Krebs, while the violoncello part—one of considerable difficulty—was most praiseworthy given by Signor Piatti.

Mr. Hecht's new cantata, "Eric the Dane," which has just been published, was recently given with all due completeness at one of Mr. Hallé's concerts, the composer conducting. The work consists of fifteen numbers, the plot turning on the stealthy entry of the Danish leader, disguised as a minstrel, into the Saxon camp for the purpose of seeing his loved Edith (King Edward's daughter) once more, and his subsequent recognition. Edith's timely intercession saves him, and brings about a peace between the two nations, all ending happily. A London contemporary says: "From first to last Mr. Hecht is unconventional and original, but his modulations are so incessant and often remote as occasionally to detract from the beauty and effectiveness of other-

wise admirable numbers. Another pronounced feature in his workmanship—namely, the use of the higher numerical tonic discords—is worthy of note, though not of indiscriminate imitation."

Dr. Swinnerton Heap's cantata, "The Voice of Spring," first heard in Birmingham on November 10 of last year, was recently performed by the Liverpool Philharmonic Society.

Dr. Rohner, of Liverpool, is engaged on the composition of an opera, the libretto for which has been furnished by Charles Dyll, curator of the Liverpool Walker Art Gallery.

A dispatch from Leipzig to the French journals from Impresario Neumann, announces that the representations of "Lohengrin" at the Paris Théâtre of Nations, are delayed but not abandoned. It is said that the representations will take place on February 7, 1883.

A correspondent of the *Musical Standard* points out that "C. Hallé does not set a very good example as to the encouragement of native talent in the country of his adoption, seeing that members of his band are mostly foreigners, although Mr. Hallé has to rely upon English patronage."

The Viennese Imperial Burg Theatre has been reopened. Among the changes made is one which affects the orchestra. This will consist of twenty-four musicians, who will be required to play simply an overture before the curtain rises on the first act. Entr'acte music will be omitted, and the intervals between the acts thereby shortened.

Carl Rosa will give in London, during the season of 1882, Berlioz's opera, "Benvenuto Cellini"—English version. The rôle of *Benvenuto* will be sung by the tenor, Schott, who has sung it at Hanover three years ago, under the direction of Bulow. "Benvenuto Cellini" has been already given in London in Italian, but that was a long time ago.

The *Neue Musikzeitung* announces that the novelties that will be represented at the Vienna Opera in the course of the approaching season are: "Françoise de Rimini," Thomas; "Tristan and Isolde," Wagner; "Meistersinger," Boito, and "Don Carlos," Verdi. Vienna ought not to complain at having four grand works presented in a year there.

M. Massenet, says the *Musical Times*, has introduced several Jewish chants into his opera, "Hérodiade," shortly to be transferred from Brussels to Paris, among others being "Hosana" and "Shemang Yisrael." The authenticity of melodies known as Jewish and their claims to any great antiquity are, it may be asserted, of a dubious character.

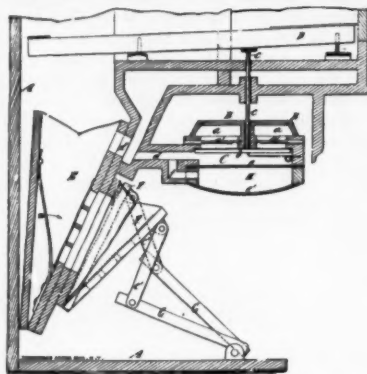
The Hobart Town (Tasmania) *Mercury*, of December 28, speaks as follows of the Mendelssohn Quintet Club and Cora R. Miller: "The second performance of the Mendelssohn Quintet Club, given last night at the Town Hall, attracted a much larger audience than on the preceding night, and there is no doubt that when their fame is noised throughout the city that crowds will find their way to hear what is undoubtedly the finest musical treat that has ever been known in Hobart. The first part of the programme commenced with the overture to 'Le Domino Noir,' by Auber, and then followed an aria from 'Lucia,' 'Regnava nel silenzio,' by Cora R. Miller. This lady was in capital voice, and her rich soprano notes sounded beautifully sweet and pleasing to the ear. The audience demanded her reappearance, and she sang a second solo in the same delightful manner. Miss Miller also sang the solo 'Ye Merry Birds' in the second portion of the concert, and was given so lavish an amount of applause that she treated them to another solo—her fourth during the evening. * * * The second part of the programme introduced Thomas Ryan, who is the oldest member of the club. His performance on the clarinet was exceedingly good, the range of notes which he has on his instrument being wonderfully clever."

"The pulpit drum ecclesiastic" is being very vigorously beaten in Geneva just now and a fierce war is raging over Massenet's opera of "L'Hérodiade," which it is proposed to bring out on the stage in the city of Calvin. All the churches in Geneva are fessounding with invectives against the profanation of representing a travesty of the sacred story of the Baptist in the theatre, and of attempting to express the emotions of the actors in that Scriptural tragedy by fiddles and flutes, and arranged duets and quintets, with the usual orchestral accompaniments, set off and garnished with the customary quantum of ballets. At Brussels, where the famous opera was produced last December, no one seems to have been shocked, and the Parisians, who are eagerly looking forward to its production in their Opera House, do not seem to have been struck by the incongruity of converting the Baptist into a stage hero, who makes his last appearance in an amorous duet with Salome, while awaiting execution in the dungeon of Herod. In England such a piece would be regarded as an outrage upon the religious sentiment of the community; and if Massenet's music is ever heard at Covent Garden it will be wedded to other words than those in which the young Brazilian Milliet has done into operatic verse the tragedy of John.—*Pall Mall Gazette*.

Musical Instrument.

THIS invention relates to musical instruments of various kinds, including pianos, reed and pipe organs, and other instruments having sound-boards; and it consists in the combination, with the sound-producing devices of a musical instrument, of a hollow sound-board arranged adjacent to the sound-producing devices, and comprising two imperforate flexible boards, the sound-board being adapted to contain air of a pressure equal to or in excess of that of the atmosphere. There is also the combination, with the sound-producing devices of a wind musical instrument, of a pressure wind-chest from which air is supplied for their operation, and a hollow sound-board forming one of the walls of the wind-chest, and comprising two flexible imperforate boards, the sound-board being adapted to contain air of a pressure equal to or in excess of that of the atmosphere. The sound-producing devices are preferably arranged on one side of the wind-chest, while the sound-board forms the opposite wall of the wind-chest, and hence the air in passing to the sound-producing devices will move away from the sound-board, and the latter will only be affected by the sound-waves. The side of the sound-board upon which the sound-waves strike is preferably flat, and as the air in the sound-board is compressed by the sound-waves striking against the exterior, the amplitude of the sounds is increased before reaching the ear, and better effects are obtained.

The invention also consists in the combination, in a wind musical instrument, of sound-producing devices, a pressure wind-chest from which they are supplied with air for their



MUSICAL INSTRUMENT.

operation, and a hollow sound-board forming an imperforate wall for this wind-chest opposite the sound-producing devices, and adapted to contain air under tension and of a pressure equal to or in excess of atmospheric pressure. The air in passing from the wind-chest to the sound-producing devices moves away from the adjacent imperforate wall formed by the sound-board, whereby the pressure of air upon the imperforate wall of the sound-board is maintained more constant and uniform.

The drawing represents a vertical section of such portions of a reed-organ as are necessary to illustrate this invention. A designates the case of the instrument, and B designates a reed-board contained therein, and provided with two rows of reed-cells, *a*, in which are reeds *a'*. C designates a pressure wind-chest, arranged below the reed-board; and *b* designates a valve, whereby the passage of air to operate the reeds is controlled. D designates a manual key, which acts upon a tracker-pin, *c*, and through the pin operates the valve *b*. E designates a receiver, which is supplied with air under pressure by means of bellows F F, which are operated by treadles G G, connected with the bellows by rods *c'*. The receiver E communicates with the wind-chest C by means of a passage or conduit, *d*, and whenever the valve *b* is opened by depressing the key D the reed or reeds which the valve controls will be caused to speak.

Arranged immediately below the wind-chest C is a hollow sound-board, H, shown as comprising a flat top board, *e*, and a convex bottom board, *e'*, and the flat top board, *e*, of the sound-board also forms the lower wall of the wind-chest C. Both the boards *e* and *e'* are thin enough to be flexible under the impact of sound-waves, and both are imperforate.

Air is supplied to the interior of the sound-board H through a passage or conduit, *f*, which leads from the passage or conduit *d*; and whatever the pressure of air in the receiver E, a corresponding pressure of air will be maintained in the sound-board H. The sound-board H is wholly imperforate except for the passage or conduit *f*, and hence the air in the sound-board will be under tension.

In lieu of the sound-board being supplied with air from the same receiver which supplies air for operating the reeds, two pressure receivers might be employed, and the pressure of air in the receiver which supplies the sound-board might be greater than the pressure in the receiver which supplies the sound-producing devices. The top board, *e*, of the sound-board H, which forms one of the walls of the wind-chest C, is imperforate, and the sound-board has no communication with the atmosphere.

In lieu of being supplied with air in excess of the atmospheric pressure, the sound-board H might contain air of the atmospheric pressure, and it would in such case be wholly

imperforate. When the reeds *a'* are caused to speak, the sound-waves striking upon the flat exterior of the top *e* of the sound-board compress the air within the sound-board and slightly increase the tension thereof. The air then reacts upon the outer wall, *e'*, of the sound-board, and the sound-waves are reproduced by it with greater amplitude.

In lieu of the reeds being operated by air under pressure, they might be operated by exhaustion, and in such case the receiver E and bellows F should be constructed accordingly.

Although this invention is only here shown as embodied in an organ to be operated manually, it can be embodied with equal advantage in instruments which are operated or which have their operation controlled by a traveling music sheet or card, perforated or otherwise constructed to produce a tune, and it can be embodied in violins, pianofortes, and many other kinds of musical instruments, the sound-board being always arranged adjacent to the sound-producing devices, so that the sound-waves will impinge upon its exterior.

Sock and Buskin.

...Professor Cromwell's Art Entertainment opened at the Detroit, on Monday the 6th inst., to a good house.

...The "Hundred Wives" Combination began an engagement on Monday at Richmond, Va., which will be concluded to-night.

...At Whitney's, Detroit, Rossi played, on March 3, in "Othello;" Saturday afternoon, "Romeo and Juliet," and in the evening "King Lear."

...The Pathfinder's Combination has delighted the audience at the Monumental Theatre, Baltimore. Sam Devere-Jasper Combination this week.

...The "Passing Regiment" at Holliday Street Theatre, Baltimore, owing to Lent, has not drawn large audiences. John T. Raymond as *Frank* this week.

...Chas. A. Watkins' Fifth Avenue Combination played in "East Lynne" at Titusville, Pa., on March 3, to a large house, with Ada Gray in the character of *Lady Isabel*.

...March 2, 3 and 4 the Detroit Opera House was crowded nightly to hear Mme. Janaschek, who, supported by a good company, among which Anna Warren Story deserves particular mention, played "Marie Stuart," "Lady Dedlock," "Mother and Son" (Saturday matinée) and "King Henry VIII."

...W. J. Florence appeared at Erie, Pa., February 27, in "Ticket-of-Leave Man" to a good house. Ada Gray, on March 2, to a large house in "East Lynne." Hyde & Behman's Combination in "Muldoon's Blunder's" to a good house March 4. Alex. Cauffman, on March 7, as *Eugene Lasare* in "A Life's Mistake."

...On March 3, Helen Morris Lewis, "The Star Reader of the South," under the auspices of the several Odd Fellows lodges at Allentown, Pa., gave costume recitals and readings. She is sent out by the American Literary Bureau, of which J. S. Vale, late manager of Cooper Institute, is now the manager.

...Kate Claxton, in the "Two Orphans," played at the De Gives Opera House, Atlanta, Ga., to a fair and appreciative audience on February 28. Geo. H. Adams' new "Humpty Dumpty" troupe, under the management of Adam Forepaugh, played on February 24 and 25, to good houses, at the same house.

...On February 27 and 28, at the Burlington, Iowa, New Opera House, J. W. Carner in "Uncle Reuben Lowder." At the Grimes House, February 28 and 29, Mahn's Comic Opera Company, with a Wednesday matinée, March 4. Sprague's Georgia Minstrels, and on Monday, March 6, Rossi in "Othello."

...Jeffreys Lewis, in "Two Nights in Rome" and "Camille," at the Baltimore Opera House, has played to fair business. The troupe goes to Cleveland one week, Pittsburgh one week, and then South, expecting to wind up the season in New York. Haverly's Mastodon Minstrels this week. On March 13, "Patience."

...At Ford's Theatre, Washington, Haverly's Minstrel Combination has been drawing good houses. The local affairs of the week were the performances of the "Lawrence Barrett Dramatic Club," which played "The Merchant of Venice" and "Julius Cæsar." For amateur performers the members of this club are said to have done quite well.

...The Boston Ideal "Uncle Tom's Cabin" Company played to a good house at Vinton, Iowa, on March 1; Burnhaur's Dramatic Company played to a good house on March 3; Homer D. Cope will lecture at the same place on March 22 on "Damon and Pythias." Schuyler Colfax will deliver his lecture on "The Martyred President" April 6.

...The Aldrich-Parsloe Company, in "My Partner," were to play at Lancaster, Pa., on February 27, but canceled their date on account of Charles T. Parsloe being sick. John T. Raymond, in "Fresh," had a very good house on February 28. The Gosche-Hopper Company, in "Hundred Wives," on March 2 had a fair house. William Stafford, in "Marble Heart," on March 8.

...Managers G. C. Ashbach and J. D. Wishler, Allentown, Pa., have booked the following attractions for the Academy of Music, viz.: Collier's Union Square Theatre Company is booked for March 14, in "Banker's

Daughter; "Hague's British Operatic Troupe and Minstrels for March 24, and the Madison Square Theatre Company will present "Hazel Kirke" on March 28.

...The annual entertainment of the Quinsigamond Boat Club, of Worcester, Mass., a local organization including the best amateur talent, occurred at the Worcester Theatre Monday, Tuesday and Wednesday evenings, February 20, 21, 22, a special performance being given owing to the severe storm Tuesday. The piece selected was "Hamlet Revamped," a travesty written by Mr. Soule, of St. Louis, and it was excellently given to large and fashionable audiences, the scenery, costumes and stage settings being much complimented. On February 28, Boucicault in "Sail-a-Mor," and on March 1 Gus Williams as *Prof. Kaiser*.

Briefs and Semi-Briefs.

...The amateurs of Des Moines, Iowa, are rehearsing "Pinafore" for an early date, the proceeds to go to charity.

...The Alice Oates Opera Company presented "Little Duke" at Moore's Opera House, Des Moines, Iowa, on March 1.

...The Fay-Templeton Opera Company began a week's engagement at the Des Moines Academy of Music on Monday, March 6.

...On February 24 an amateur opera company from Hartford, Conn., gave the opera "Patience" a fine rendering at Springfield, Mass.

...The Standard Quartet Club will give its fifth concert at Steek Hall on March 14, at 8 1/2 o'clock P. M. F. Von Inten will perform on the piano.

...The Comley-Barton Company, with Catherine Lewis and John Howson in "Olivette" and "Manola," opened at the Academy of Music, Baltimore, on March 6.

...The Philadelphia Church Choir Company rendered "Patience" at the Parshall Opera House, Titusville, Pa., on the evening of February 28, to the best house of the season.

...The concert and cantata given by home talent at the Baptist Church, Des Moines, Iowa, on the evening of the 23d, proved a flattering success, the singers outdoing former efforts. The Carrefio Grand Concert Company performed to

a light business at the Academy of Music on the 24th and 25th. Des Moines musicians think that Mme. Carrefio is the finest pianist that ever played in that city.

...The first three nights of last week Colonel Mapleson's Italian Opera Troupe was at the National Theatre, Washington, and received, as usual, an excellent share of patronage.

...At Green's Opera House, Cedar Rapids, Iowa, H. B. Mahn's Operatic Company, on March 3, in "Patience," and 4th, "Boccaccio." March 7, Alice Oates and her company in "Giroflé-Girofla."

...Max Strakosch's Italian Opera Company was to give "Traviata" last night at Detroit, with Mme. Gerster, *Violetta*; Signor Giannini, *Alfredo*; Signor Ciapini, *Germet*; Signor Tagliapietra, *The Marquis*.

...The Wilbur Opera Troupe did "The Mascotte" at Richmond, Va., on March 2, 3 and 4, to fair houses. The route of the company is Urbano, Ohio, 20th; Mt. Vernon 21st, Defiance 22d, Dayton 23d, Columbus 24th and 25th.

...The Arbuckle and Colby Concert Company, including M. Arbuckle, cornet virtuoso; Lizzie E. Arbuckle, soprano; Annie E. Beebe, contralto; E. A. Summers, tenor; Willett Seaman, baritone; Geo. W. Colby, musical director, was at Erie, Pa., on March 6.

...The Gomean Opera Company played "Patience" to a large and appreciative house at Ithaca, N. Y., on February 28. "Little Corinne" and her troupe of "Merrie Makers" presented "The Magic Slipper" and "La Mascotte" on Friday and Saturday nights, drawing good houses.

...The grand organ just put up in the Church of the Epiphany, Philadelphia, by Jardine & Son, of New York, was formally opened on the evening of February 28. Edward G. Jardine brought out all of the characteristics of the instrument with fine effect. Mr. Jardine's second number in the programme was his arrangement of David's "Thunder Storm." David D. Wood, of St. Stephen's, played Mendelssohn's Sixth Sonata and the Andante of Beethoven's Fifth Symphony. James E. Ackroyd, the organist of the Church of the Epiphany and a pupil of Mr. Wood, played Dudley Buck's "At Evening" and Wolfram's Sonata in B minor. The programme was interspersed with several vocal numbers. Cynthia Bare sang Colnen's "Come Unto Me;" Mrs. Ben-

sell sang Mendelssohn's "Hear my Prayer," and Messrs. Bacon (tenor) and Hogan (basso) also assisted. The finale of the evening was given by the entire congregation engaging, with the choir of the church, in the Hundredth Psalm, with its familiar Doxology. The verdict upon this first great organ erected by the Jardines in Philadelphia was very favorable.

...On Monday the Stevens-Winston Company appeared at Worcester, Mass., in "Twelve Jolly Bachelors," with that general favorite, Jeannie Winston, in the cast, and to-night the Emerson Concert Company will appear in a concert for the benefit of the Bennington monument fund.

...In a recent lecture delivered by Walter Parratt, in England, on "The Organ as an Imitation Orchestra," the following remarks occur, the truth of which must generally be admitted: "It is my intention to point out how the constant effort to make of the organ a mock orchestra had injuriously affected the instrument itself and its music. Mere imitation in any art was always lowering, and to degrade the noblest instrument in the world by that striving after the impossible was sure to have a bad result. But, still, he should endeavor to make the examples of that vicious practice sound as well as possible, and he had chosen specimens which would bear transcription as well as any orchestral music with which he was acquainted. He should not deny that the organ when skillfully handled had given to many persons an opportunity of hearing orchestral compositions which might otherwise have remained only names, or that the organ had done much service in replacing the orchestra when the latter, from expense or other reasons, had been unattainable; but it should never be forgotten that, with the finest organ and the cleverest playing, the attempt to imitate a modern full orchestra could only give the roughest approximation to the real effect."

...A correspondent of the *London Musical Standard* discussing the art of accompanying on the organ, says: "What I would say, simple amounts to this—that I believe the great reason for the inefficiency of the organ accompaniments in so many churches is owing to the fact that organists do not, as a rule, think it in the least necessary for them to practise daily or even weekly on their instrument."

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 148 East 47th St., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 14th St., N. Y. City.

GRAFULLA'S BAND,
FRANCIS X. DILLER, Musical Director,
224 East 13th St., N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th St., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Receptions,
208 West 23d St., N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth St., N. Y. City.

MRS. HARRIET CLARK,
Vocal Instruction,
18 E. 24th St., near Madison sq., N. Y. City.

LEO KOFLER,
Organist of St. Paul's Chapel, Trinity Parish.
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Notes and Actions.

....A. Dolge reports both foreign and domestic trade as excellent.

....William E. Andrews, music dealer, Biddeford, Me., is closing out.

....B. N. Smith secured large orders during his trip to Boston last week.

....I. N. Rice, Des Moines, Iowa, contemplates selling out his music business.

....Weser Brothers report orders enough on hand to keep them busy for five weeks.

....Sohmer & Co. manufacture everything they use in the construction of their pianos.

....George L. Walker, piano dealer, Philadelphia, has had an attachment served upon him.

....M. Gray, piano and music dealer, San Francisco, has given a realty mortgage for \$3,500.

....David Fey, Peoria, Ill., reports having been very successful both in the piano and organ trade.

....The Wilson Patent Piano Stool Company is introducing its stool in the East with great success.

....Joseph Baker & Co., musical instrument dealers, Macon City, Mo., have sold out to J. W. Angus.

....Shedd & Sheldon, music dealers, Jackson, Mich., have dissolved partnership. F. C. Sheldon succeeds.

....A. J. Denison, Clyde, N. Y., will soon visit this city in order to select a large stock of pianos and organs.

....Adams Brothers, musical instrument and music dealers, Watertown, N. Y., are reported to be doing a good trade.

....A parlor organ, valued at \$150, is among the articles offered for chance at a fair to be held this month at Spencer, Mass.

....W. B. Tremaine, representing the Mechanical Organ Company, was in Cincinnati on Tuesday of last week on his way South.

....Sohmer & Co. received on Monday last a very large order from A. Bruenn, San Francisco. Mr. Bruenn is the firm's agent at that place.

....It is said that C. D. Pease has been negotiating for a building in Fifty-ninth street, near Tenth avenue, in which to manufacture piano cases.

....W. B. Tremaine, traveling representative of the Mechanical Organette Company, is daily forwarding to headquarters a large number of orders.

....Mr. Cross, of Shelton, Cross & Pomeroy, Chicago, who had been in this city for several days buying instruments, returned home on Friday of last week.

....John R. Brown, formerly a member of the firm of Brown Brothers, piano manufacturers, Jamestown, N. Y., is about to establish a piano factory at Titusville, Pa.

....J. M. Pelton started on Thursday of last week for a short trip to the East for the purpose of examining the different organs at the manufactories located in that section.

....Ernest Lavigne, of Lavigne & Lajoie, Montreal, Can., is expected in town next week. The firm of which he is a member handles the Sohmer pianos largely at present.

....A. G. Slade, Brooklyn agent for the Mason & Hamlin organ, contemplates handling some lower priced organs also, so as to meet the demands of the trade in general.

....C. L. Gorham, of Worcester, Mass., a prominent piano and organ dealer in that city, passed through this city last week on his way South, where he is going to spend a short vacation.

....Strauch Brothers received during the past week quite a number of orders from new sources. The firm has recently taken on a large number of employees, so as to fill orders promptly.

....Daniel Morris, Boston, has in course of preparation a new upright. This is the first effort of this house in the upright business, and it intends to produce an excellent instrument.

....It is reported that C. D. Pease had negotiated with Charles McGinnis for the manufacture of a large number of backs, and had sent lumber to the factory for that purpose previous to the fire.

....W. M. Branch, formerly a representative of the Root & Son's Music Company, Chicago, has opened a music store at Pan Paul, Mich., and has the agency for the Weber piano and Standard organ.

....Mr. Scanlon, of the New England Piano Company, is now greeted as the "Joe Hale" of Boston, on account of the great enterprise he is showing in pushing the instruments of the firm of which he is a member.

....The Mason & Hamlin Organ Company has issued a sheet circular for March. Among other things, it contains general directions for using the firm's organs, with explanations for stops and directions for use.

....Henry F. Miller, Boston, has issued a new catalogue. Its engravings are excellently executed, and include a likeness of Mr. Miller, pictures of the factory at Wakefield, Mass., and of the Boston establishment, and illustrations of the styles of instruments which the firm manufactures. It

contains some valuable information about the firm's instruments, is printed on excellent paper, and is bound in leatherette. The letter-press is good.

....Wm. C. Compton, for many years associated with Hall & Co., of Lockport, N. Y., has opened a fine wareroom in that city for the sale of pianos and organs. He has secured the agency for the Billings piano and Sterling organ.

....J. J. Burchall & Co., Richmond, Ind., have opened a large wareroom in that city with a large stock of Chase, Emerson and Hazleton pianos, the New England, Sterling and Pelauet organs, and report business as being excellent.

....W. P. Shaw, of J. P. Shaw & Co., Rochester, N. Y., a young man of much promise, was in the city for several days last week looking after some reliable and medium-priced piano. He selected the Hardman, Dowling & Peck instrument.

....P. D. Strauch, senior member of Strauch Brothers, had been doing jury duty in the Court of General Sessions for three weeks prior to March 4, and it is a remarkable fact that in every case he sat upon during that time the criminal was convicted.

....W. Lucy & Co., Helena, Ark., in a communication to the Sterling Organ Company, dated February 25, say that the prospect for a large business during the early spring looks poor, as there were four feet of water in some of the principal streets of that city.

....Two of Sohmer & Co.'s pianos—a concert grand and a grand upright—were used at a concert given recently at the Hanson Place Baptist Church, Brooklyn, and they made such an impression on the audience that several orders have been secured as a result.

....Owing to the great traffic of the music trade with the West, Samuel Carpenter, general Eastern passenger agent of the Pennsylvania Railroad, says that the dramatic profession not only always take that road West, but that the music trade are now following in line.

....R. W. Blake, of the Sterling Organ Company, and wife, have been stopping at the Morton House for several days past, but Mr. Blake can be found at the firm's warerooms in Fourteenth street, where he is constantly in consultation with the manager, E. H. McEwen.

....The Ithaca Organ Company has been greatly enlarging its manufactory in order to make pianos. This company, with a large and efficient force of working men, is now able to turn out between seventy-five and a hundred organs per week. Its foreign trade is gradually increasing.

....The piano leg factory of Charles McGinnis, 510 and 512 West Twenty-fourth street, was destroyed by fire on the night of March 3. The flames originated in a part of the building occupied by a tool maker. Mr. McGinnis loses on stock about \$6,000, which is only partially insured.

....The schedules of Mary Dielmann, relict of C. F. Dielmann, of C. F. Dielmann & Co., and who recently made an assignment to Isaac J. Cole, were filed in the Court of Common Pleas on Monday. They show: Liabilities, \$54,139.81; nominal assets, \$67,259.74; and actual assets, \$34,509.74.

....Mr. Cheeny, of Comstock, Cheeny & Co., Deep River, Conn., one of the most extensive ivory key manufacturing concerns in the United States, was in this city on Thursday of last week looking after the interests of the firm. He reports an increasing demand for the firm's goods. Mr. Cheeny is much esteemed in the trade.

....Irwin Brothers, Natick, Mass., examined quite a number of pianos and organs in the different warerooms on Fourteenth street, on Tuesday of last week, and were much pleased with the improvements made in the action, combination, and especially the patent bell stop used in certain instruments manufactured by a prominent organ house.

....It is said that O. B. Person, the late manager of the factory of C. F. Dielmann & Co., has formed a partnership with Charles McGinnis for the manufacture of piano cases at the factory of the latter, and that the new firm had put in a stock of lumber the day previous to the fire for the purpose of making fifty pairs of cases for Cable & Sons.

....Among the members of the trade who visited this city during the week were C. J. Whitney, Detroit; Geo. W. Carter, of the Emerson Piano Company, Boston; C. J. Powell, of L. B. Powell & Co., Scranton, Pa.; Edwin Greene, Trenton, N. J.; L. Merrifield, Worcester, Mass.; W. P. Shaw, of J. P. Shaw & Co., Rochester; C. L. Gorham, Worcester, Mass.; Mr. Cheeny, of Comstock, Cheeny & Co., Deep River, Conn.

....H. W. Bolton & Son, Montreal, have secured contracts for two new organs—one for Brockville, Ontario, and one for Riviere Quille, P. Q. The Brockville instrument has 35 stops and 2 manuals and is to be placed in the Methodist Church. The Riviere Quille organ is for a new Catholic Church. It also has 2 manuals and 24 stops. Mr. Bolton leaves this week for Manitoba with an organ he has just finished, and expects to fill five orders from Winnipeg.

....Some time ago it was rumored that C. M. Stimson, of Westfield, Mass., had information concerning a plot to burn his factory at that place, owing to the fact of his employing only non-union men, or at least giving prices not in accordance with rates laid down by union men. From facts which have since come to light, he is now fully assured that an

effort was about to be made in that direction. Since he was first warned of it he, however, took precaution to thwart the purposes of the would-be incendiaries. In a conversation with a well-known member of the trade in this city a few days ago, he said that he was first warned of the affair by one of the non-union men in his employment, but since then he has discovered that several New York unionists held a meeting and cast lots to see who should be the incendiary. The man selected, however, has so far failed to attempt to carry out his project, and should he undertake it a warm reception awaits him. Mr. Stimson intends to keep himself posted as to the movements of certain parties, and to be ready for them in every emergency. As the burning of a factory in this city is now being traced to the same cause, Mr. Stimson believes that the information imparted to him respecting the affair deserves serious consideration.

Organ Notes.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Jardine & Son, of New York, have erected a three-manual organ in the Church of the Epiphany, Philadelphia, which was formally opened on February 28. Following is a description of the organ:

Compass of Manuals.....CC to A, 58 notes.
Compass of pedals.....CCCC to FF, 30 notes.

GREAT ORGAN.

1. Double Open Diapason.....	16	feet, 58	pipes
2. Grand Open Diapason.....	8	" 58	"
3. Viola of Gamba.....	8	" 58	"
4. Doppel Flöte.....	8	" 58	"
5. Gemshorn.....	8	" 58	"
6. Flute Harmonique.....	4	" 58	"
7. Principal.....	4	" 58	"
8. Twelfth.....	2 1/2	" 58	"
9. Fifteenth.....	2	" 58	"
10. Sesquialtra.....	3 ranks, 174	"	"
11. Mixture.....	2	" 116	"
12. Trumpet.....	8	feet, 58	"
13. Clarion.....	4	" 58	"

SWELL ORGAN.

1. Bourdon.....	16	feet, 58	pipes
2. Open Diapason.....	8	" 58	"
3. Viola.....	8	" 58	"
4. Stopped Diapason.....	8	" 58	"
5. Flute Traverso.....	4	" 58	"
6. Violina.....	4	" 58	"
7. Flautino.....	2	" 58	"
8. Dulce Cornet.....	3 ranks, 174	"	"
9. Cornopean.....	8	feet, 58	"
10. Oboe.....	8	" 58	"
11. Vox Celestie.....	8	" 58	"
12. Vox Humana.....	8	" 58	"
13. French Tremolo.....			

CHOIR ORGAN.

1. Still Gedacht.....	16	feet, 58	pipes
2. Dulciana.....	8	" 58	"
3. Melodia.....	8	" 58	"
4. Gelgen Principal.....	8	" 58	"
5. Lieblich Gedacht.....	4	" 58	"
6. Flute D'Amour.....	4	" 58	"
7. Piccolo.....	2	" 58	"
8. Clarinet.....	8	" 58	"

PEDAL ORGAN.

1. Grand Open Diapason.....	32	feet, 30	pipes
2. Open Diapason.....	16	" 30	"
3. Bourdon.....	16	" 30	"
4. Gamba.....	16	" 30	"
5. Violoncello.....	8	" 30	"
6. Diapason.....	8	" 30	"
7. Flöte.....	4	" 30	"
8. Trombone.....	16	" 30	"
9. Octave Coupler.....			

COUPLERS.

1. Swell to Great.	4. Swell to Pedal.
2. Choir to Swell.	5. Great to Pedal.
3. Choir to Pedal.	6. Bellows Signal.

PEDAL COMBINATIONS.

1. Fo te drawing full Great.	5. Piano to Pedal.
2. Mezzo to Great.	6. Great to Pedal, reversible.
3. Piano to Great.	7. Balance Swell.
4. Forte to Pedal.	

SUMMARY.

Great Organ.....	13	registers, 998	pipes
Swell Organ.....	13	" 812	"
Choir Organ.....	8	" 452	"
Pedal Organ.....	9	" 240	"
Accessory Stops.....	15	"	
Totals.....	58	" 2,432	"

The key action is as light as a piano, by means of "Jardine's Patent Vacuum Pallets," now used in all the large organs in this country and Europe. The organ has two bellows of various wind pressures, and blown by a 4-horse-power Shriver water engine. The tubular system is used for the great and pedal organs, dispensing thereby with complications of action. For majesty of tone, and sweetness and variety of effect, this organ has been pronounced unrivaled.

....The Rev. Scotson Clarke says: "Among the various inventions for managing the stops by means of pedals, the most ingenious I have heard of seems to be that adopted in the organ of the garrison church at Stuttgart. This instrument has but two combination pedals. The first sends out the stops one by one until the full organ is reached, the second withdraws them in the reverse order. In front of the organist is a dial or disk which indicates the number of stops drawn. Thus he can ascertain what combination he has, without taking his eyes from the middle of the keyboard."



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Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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NEW YORK, THURSDAY, MARCH 9, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. THE COURIER has no partisan aims to subvert, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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TASTE is a high elastic quality of the mind. The appreciable distance between the taste that leads one to choose "Pinafore" to "Israel in Egypt" can more readily be imagined than expressed. Whether taste wholly depends upon a certain mode of education is yet a debatable question. Serious cultivation of any special branch of any musical art must produce a perceptible effect, even after our general education is supposed to be complete. A good deal of groping in the dark accompanies the search after all higher forms of art-works, and years have to elapse before many dark things are illumined, even a little. A determination to listen to what is considered tiresome is necessary, if taste is to be elevated from its primitive state.

PATTI has made the success in opera that was expected of her. Her conception of the rôles she impersonates displays the keenest histrionic talent, above and beyond the beauty with which she renders every musical phrase. Without having heard Patti in opera, only a vague idea of her extraordinary gifts can be obtained, and, therefore, her decision to appear in a brief season of opera in New York must be adjudged sensible. Naturally enough, she towers supreme when on the stage, and those who are wholly satisfied to accept a number of inferior artists as long as they are offered a bright particular star, will remember Patti's recent appearances as an event in their musical life. What can be done with stale works by a supremely gifted artiste Patti has thoroughly well shown.

FICTION concerning the house of Steinway & Sons, to the effect that "the Steinways are all dead," is in circulation. This is done in the more remote sections of this country by some unknown piano dealers, who must be deemed as unscrupulous as imbecile. In the enlightened parts of the United States this report can have no appreciable effect upon the business of one of the standard piano manufacturing firms in America. Six members of the Steinway family are carrying on the business of manufacturing Steinway pianos, to which list may be added another person (a nephew) bearing a different name. No doubt the frauds concerned in spreading the report have deceived a small number of piano purchasers, but their influence will hardly be perceptible.

THE number of firms which manufacture separate parts of a piano are steadily increasing. What with those who only make actions, keys, cases, sound-boards, &c., only the largest manufacturers find it profitable or necessary to make every part of their instruments. Naturally enough, those who are in a condition to do this stamp the individuality of the house upon every instrument; while those who only make parts of their instruments, buying here and there the parts they do not manufacture, can never succeed in turning out pianos or organs of an even and special excellence. Still, for the convenience of the larger number of manufacturers, firms who make separate parts of instruments are decidedly a great boon.

MINOR TOPICS.

MUCH has been said and written concerning church congresses. It is doubtful if they do much good, although it would be perhaps going too far to say that they are utterly useless, and do not accomplish anything. Still at such gatherings the rule is a good deal of talk and very little work. Moreover, authority to act is wanting. No doubt to pass a set of resolutions is a task needing much trouble and grave deliberation, but of what use are resolutions without measures are taken to compel adherence to them? Herein lies the difficulty. Certain things are recommended for adoption, things suitable and valuable; but what is needed is concerted action on the part of all who are appealed to. Without this but little good can be accomplished.

ENGLAND still debates the question whether or not to establish a National Conservatory of Music, for the partial support of which a subsidy by Parliament shall be granted. Pros and cons have been and are being exchanged on the subject, without a definite conclusion either way. Hard-headed thinkers fail to see the justice or necessity of employing the national funds for any art purpose whatever, and, on general principles, they are right. Those of a nation who wish to study music to any extent are a very small percentage of the whole. The question then naturally arises, Why should the greater part of the whole subscribe money toward the support and encouragement of a pet object of the few? To elevate art generally, some reply. This object is too indefinite for unemotional persons to consent to spend the nation's treasure upon. And so the matter stands.

In a criticism of an English concert the following remark occurs: Miss X—labored under the disadvantage of a wretched, worn-out "cottage pianoforte, so that the music necessarily suffered loss." There is no excuse for bad instruments in these days of rivalry and competition. It behooves every artist who desires to retain the respect and admiration of the public to see that they are supplied with a decent instrument to perform upon. The pianist who does not insist upon this has no right to complain if they subject themselves to severe criticism. Rather is it preferable to lose an ordinary engagement than to injure artistic reputation by the use of an instrument unfit to grace even an humble dwelling. Public appearances are death or life, as the case may be.

Watertown Doings.

[CORRESPONDENCE OF THE COURIER.]

WATERTOWN, N. Y., February 28, 1882.

FOR two weeks Watertown has been dull, and the immediate cause was the failure of the Merchants' Bank. Musical matters, of course, are down with the rest, but the skies are brightening, and we believe that none of our business men, except those engaged in gambling speculations, are seriously hurt.

A portion of the Musical Union members have given "She Stoops to Conquer," and they did it so well that they had to repeat it. A crowded house greeted them each night. The Union consists of nearly 120 members, about 50 of whom are active. Besides being musical, they have some very fine dramatic talent among them. The "Hymn of Praise" is now in rehearsal. The "boy quartet" has been earnestly solicited to take part in the accompaniment; but their school duties interfere, and I understand that string players from Utica have been engaged.

One peculiarity in the music trade is the sale of high priced pianos. People are buying better goods in this line than formerly. Neither of the music firms in this place has cause of complaint, for business has been good.

In my last letter I wrote one word too many, and "Y." protests, which he has a right to do, for local ability is growing, which I meant to say. But we have some exquisitely fine critics in a musical way, and I expect to meet with them. I could have written a column on the "Messiah," but know the value of newspaper space, and try to give only important and interesting items.

Baltimore Notes.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, March 3, 1882.

THE attendance at the Academy of Music last night justified the prediction of those who had affirmed that Italian opera in Lent was a mistaken venture. The performance was, on the whole, disappointing. At the last moment it was announced that Campanini was suffering from indisposition, and would be unable to sing, while the programme asked the indulgence of the audience for Minnie Hauk, who was also indisposed, but had kindly consented to appear under such a drawback. Miss Hauk was in good voice, but did not act with her accustomed spirit. It is reported that she was provided with a physician's certificate to the effect that she had "bronchitis," and was unable to sing *Carmen*; but Manager Ford and Dr. Latimer called on her and convinced her that her physician had made a mistake, and that nothing was wrong with her throat. She then consented to sing.

The *Torcedor's* song was splendidly given by Del Puente, whose fine baritone voice and manly presence were alike

conspicuous, and won him the undisputed honors of the evening. Signor Runcio, who took Campanini's part, holds a deservedly high place among the leading tenors of the day, and his singing and acting created a favorable impression, but it was clearly evident that, apart from the difficulties of taking up the rôle at such short notice, his voice was less suited to the music of "Carmen" than to that of "Faust," or an opera written for a lighter class of tenor. Signor Rinaldini was a useful *Dancairo*, and Signori Corsini, Monti and Bieleto sang acceptably. In the scene with *Don José*, at the end of the third act, Miss Hauk succeeded in fairly enlisting the sympathy of the audience and earned a recall. As *Michaela*, Mlle. Doti made a first appearance here, and evinced the possession of a full and sweet-toned mezzo soprano voice, and sang with much feeling and expression. Mlle. Valerga and Kalas infused spirit into the music of their parts, and the chorus was effective throughout. The fourth scene of the third act was omitted.

The Liederkranz gave "A Night in Granada" on Thursday evening, at the Concordia Opera House. The opera, which is in two acts, was composed by Conradin Kreutzer, and contains much pleasing music. The cast was filled entirely by members of the society. The feature of the performance was the magnificent chorus of over one hundred trained voices. The only cause of regret was that there were so few opportunities in the score for hearing it. It is proposed to repeat the opera at the Academy of Music. After the opera a ball took place. The orchestra, led by Prof. F. Mittler, was excellent.

Music in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, March 2, 1882.

ON Tuesday evening last the Mozart Society, under Hans Balatka, gave its second concert of the season at Central Music Hall. This society is the new male chorus recently organized here. Its performance was scarcely up to the standard of the first concert; possibly partially due to atmospheric causes, as the night was one of the most disagreeable of the season.

Miss Cary, who had been advertised, did not appear on account of a severe sore throat. It is said that she has given up all of her Western engagements in consequence. Her place was supplied by such home talent as could be made available on such short notice.

Harrison M. Wild has exchanged his position as organist at Unity Church for a similar one at the Memorial Baptist. Mr. Wild is one of the best players in the West, although he is yet a very young man.

The Apollo Club will give a Männerchor concert this evening.

H. Clarence Eddy presented the following programme this afternoon at Hershey Music Hall. He was assisted by Lulu Tuthill, contralto.

1. Grand Prelude and Fugue, on Bach.....Liszt
2. Pastorale in G, Op. 38, No. 6.....Beet
3. Introduction, Theme and Variations, Op. 43.....Merkel
4. Song—"Don't thou know that sweet land".....Thomas
(From the opera of "Migou")
5. Marche Nuptiale.....Guilmant
6. Marche Funèbre.....Chopin
(Transcribed from the Sonata Op. 35, by F. G. Gleason)
7. Song—"The Children's Kingdom".....Blumenthal
8. "Hallelujah Chorus".....Beethoven
(Transcribed from the "Mount of Olives," by W. T. Best)

Jerome Hopkins is in the city making preparations for the performance of his oratorio, "Samuel," as well as several other works by American composers.

Amy Fay gave a piano recital last Tuesday afternoon at Hershey Music Hall. I find that a nervousness, which is at times very apparent, prevents her doing herself justice when appearing in public. She is an earnest and patient worker. Mr. Himendahl (violin) played, but not as satisfactorily as usual. The impurity of his intonation may be accounted for by the exceeding dampness of the atmosphere. Miss Dutton was the vocalist. Her marked tremolo, unartistic belching forth of the tones, and a faulty enunciation which did not enable the listener to catch more than here and there a word of the German text, scarcely enough for identifying the language, were together very aggravating.

FREDERIC GRANT GLEASON.

Makes It Complete.

WASHINGTON, D. C., March 6, 1882.

To the Editor of The Courier:

IN your last issue I see that you have taken a step which will commend your paper to numerous readers. As an old subscriber, I have always felt the force of remarks made to me, that the news of New York city was too greatly overlooked, and this is one of the chief attractions of a musical and dramatic journal to out-of-town readers. The matter under the heading of "Music and the Drama in New York" is exactly what was required to make the paper complete, and will attract attention everywhere. I gladly renew my subscription to so admirably a served paper.

OLD SUBSCRIBER.

A Feature.

ALBANY, N. Y., March 4, 1882.

To the Editor of The Courier:

I HAVE felt a want in your paper, which I have read for over a year, and this was a fuller description of musical and dramatic events in New York and vicinity. Metropolitan news is always interesting, and in your last issue you have given your readers an abundance of it. The criticisms are valuable. Keep this feature up.

"ALL THE NEWS."

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

Monday, February 27.

...The chief event of not only the week but of the season was the appearance of the diva Adelina Patti at the Germania Theatre in Verdi's opera, "La Traviata." The full cast was as follows: *Violetta Valery*, Adelina Patti; *Flora de Bervois*, Mlle. Dineon; *Annina*, Mlle. Montegriffo; *Giorgio Germont*, Signor Salvati; *Gastone de Letorieres*, Signor Barberis; *Barone Douphol*, Signor Tagliapietra; *Marchese D'Obigny*, Signor Vitali; *Dottore Grenvil*, Signor Augusti; *Giuseppe* (servo), Signor Repeto; *Alfredo Germont*, Signor Nicolini. As to Mme. Patti, columns might be written and yet her peculiarities not wholly explained or described. To those who have heard the prima donna in London some fifteen years ago with splendid surroundings, the performance was not altogether unexceptionably fine. The best voice in the world must wane, even if imperceptibly, although it may be accompanied by increased power of dramatic perception and action. That Mme. Patti is one of the greatest living artists no one will deny, and that she carried the audience with her was only to be expected. Her performance throughout the opera was refined and artistic in the highest degree, causing her support to appear generally very shabby. She received several recalls and floral offerings. *Violetta* is a rôle that may not suit her so well as *Rosina*, in Rossini's "Il Barbiere;" *Catarina*, in Meyerbeer's "L'Etoile du Nord;" or *Zelina*, in "Don Giovanni;" but it served on the occasion in question to prove the exalted position she holds in the artistic world. Her performance was an emphatic success, the distinguished audience displaying its delight by unmistakable manifestations of pleasure. Signor Nicolini gave some of his phrases artistically, but sang so often out of tune as to mar his best efforts. He made a good-looking *Alfredo*. Miss Dineon and Signor Salvati, merited some praise. The chorus and orchestra were quite good, but the setting only fair. Believing it will be of much interest to THE COURIER's readers to hear what has been said of Patti by the daily journals, the following extracts are given from them. The *Tribune* says: "To the finished and lovely voice which she has exhibited heretofore during this visit on the concert stage she added a measure of passionate expression drawn from the scenes of the play, and linked with her musical performance an achievement in acting which was in itself more than admirable." The *World* writes: "Too much praise could hardly be given to the performance as a whole. Mme. Patti, of course, carried off all the honors. She was quite at home directly she had acknowledged her welcome, and she sang the 'Libiamo' as gayly as if there were no sorrow in the world. Perhaps her most brilliant vocal effort during the night was in the finale of the first act, beginning with the solo, 'E' strano.' In the last air, 'Sempere Libera,' her wonderful execution, her astounding unmethodical 'method' and her delicious clearness of vocalization aroused the house to a high pitch of enthusiasm, and the curtain had to be raised several times at the end of the act—as it did, indeed, at the end of each of the four acts into which the opera is divided—to receive the vociferous congratulations of the audience and the bouquets which were thrown upon the stage, as well as the numerous floral devices handed up to her." The *Herald* says: "She has sung 'La Traviata' better at Covent Garden, and she saved herself repeatedly for special occasions during the evening. But Mme. Patti even a little tired is beyond comparison with other singers, and when she rose to the exigencies of the supreme moments, as she did in the 'Ah fors e lui' and the lovely allegro, 'Sempere libera,' her glorious voice came forth with marvelous beauty and effect, and she was greeted with long and loud applause. The house was not over-enthusiastic early in the evening. The 'Ah fors e lui' was reached before it warmed in the least, and it was inclined to snub the inconsequential cast when it got an opportunity. Toward Mme. Patti, however, it was well inclined when she had once 'broken the ice' with the lovely andante of the first act, and it recalled her frequently after her great scenes with considerable show of genuine delight." The *Times* has the following decided views of the great songstress: "Mme. Patti's singing lacks accent and variety, and, as an actress, she is wanting in sincerity. Her voice has been compared to a beautiful instrument, but the instrument is a flute or an oboe, and never suggests the alternate pathos and sparkle of the violin. The songstress manages it with an unconsciousness denoting the thorough control which nature as much as study has given her; when vigorous utterances are required she makes it heard over orchestra and chorus, and again it comes forth as still and small as the heavenly choir stop of an organ, when piano effects are intended. Further than this, Mme. Patti has not carried her art. The tone-color of her voice never varies; half tints are never resorted to; the melody is sung with a bright and mighty forte or with a delicate but always appreciable volume of sound, and here the prima donna's devices come to an end. Some monotony must result from singing of this sort, and did in the case of Mme. Patti yesterday evening." The *Evening Post* says: "*Violetta's* name is Adelina Patti, and Adelina Patti is fond of jewels and trailing dresses, and does not succeed in re-

producing emotions and pathos in such a manner as to affect the spectator. She is more successful in gay and playful characters than in tragic rôles, although she is said to prefer the latter. One thing we liked about her acting, and that was the absence of that exaggeration and affectation so common to Italian artists; and she also deserves credit for not responding to ill-timed applause in the pathetic situation in which *Germont* leaves her after exacting the promise that she will renounce his son."

...At Booth's Theatre the opera represented was Thomas' "Hamlet." Mme. Gerster assuming the rôle of the protagonist—*Ophelia*. In this she was eminently successful, creating a decided impression in the "mad-scene." Here her vocalization had full scope, and to say that it was enjoyed is to do scant justice to her splendid effort. But this was the only scene of real interest in the whole work, for the other rôles were but poorly rendered. Now and then Signor Ciapini did well, but generally his performance was mediocre. The chorus and orchestra were far from satisfactory, and betrayed the company's weakness. The stage-setting was not what it should have been. "Hamlet" was first produced at the Grand Opera House, Paris, in 1868. In New York it was first given by Mr. Strakosch in 1874. Maurel and Nilsson asuming the chief parts. The full cast was as follows: *Ophelia*, Etelka Gerster; *Queen*, Maria Pradini; *Hamlet*, Signor Ciapini; *King of Denmark*, Signor Mancini; *Laertes*, Signor Lazzarini; the *Ghost*, G. H. Hall; *Horatio*, Signor Bordini; *Marcellus*, Signor Maina; *Polonius*, Signor Della Vedova.

Tuesday, February 28.

... "Il Trovatore" was the well worn opera presented at Booth's Theatre by the Strakosch Opera Company, before a respectable audience. Mme. Zeiss's impersonation of the part of *Asucena* was moderately successful. As *Leonora*, Mlle. Leslino was better in her acting than singing. True intonation is not her chief quality. Miss Arcone's *Inez* may be passed over as also Signor Maina's *Ferrando* and Signor Bordini's *Ruis*. Mr. Sweet, as *Il Conte di Luna*, created a favorable impression, and received a good share of applause. He exhibited some taste and sang in time. The rôle of *Manrico* was essayed by Signor Giannini, but it was more forcible than refined or intelligent. The chorus and orchestra were poor.

Wednesday, March 1.

...At Booth's Theatre, "La Traviata" was the opera represented by the Strakosch Opera Company, the audience filling the house. Mme. Gerster, as *Violetta*, created a decidedly favorable impression, but her singing was superior to her acting. *Violetta* is a rôle with which Mme. Gerster is not in sympathy. Her impersonation is too "correct," if we may so express it. But her singing gained her an ovation, which was altogether deserved. Signor Giannini gave the part of *Alfredo* without sufficient nerve and with too much self-consciousness, and his singing lacked true refinement. Signor Ciapini, as *Germont*, made only a *succès d'estime*, although some parts of his work were well delivered, especially the "Di Provenza." It is curious to note the different opinions expressed and entertained of the two latter artists by the various critics. The *World* says: "Signor Giannini and Signor Ciapini shared the honors of the performance with Mme. Gerster." The *Herald* writes: "Signor Giannini just missed making a great success of *Alfredo*; several times he rose to absolute excellence, but did not manage to sustain the good standard he aimed at and often reached. Signor Ciapini as *Germont* has not done better work this season and met with well deserved favor for his singing of the famous duo with *Violetta*, and for a very nice rendering of "Di Provenza." The *Times* says: "As to the assisting artists, there is not much to be said in their praise. If Signor Giannini, the tenor, were less conscious he would be a better actor, and if he knew how to manage a fine natural voice he would be a good singer. As *Alfredo* he was very far from the ideal, and sang in worse style than he has ever done before. The same general remark may be applied to Signor Ciapini, whose *Germont* was decidedly poor, both in a dramatic and vocal point of view. Not even the "Di Provenza" excited the faintest applause, and his other contributions to the performance merely served to hamper the efforts of his fellow artists." "When doctors disagree," &c. The orchestra and chorus were better than usual. The following was the full cast: *Violetta*, Etelka Gerster; *Alfredo*, Signor Giannini; *Germont*, Signor Ciapini; *Flora*, Miss Lancaster; *Annina*, Miss Arcone; *The Doctor*, C. F. Hall; *The Baron*, Signor Maina; *The Marquis*, Signor Tagliapietra.

...Adèle Margulies' concert was given in Steinway Hall. She was assisted by Mrs. Emil Gramm and R. Arnold. She was more than usually successful, especially in her solo pieces. As a pianiste she displayed a good technique, with somewhat weak expression. Mrs. Gramm gave several songs quite nicely, and Mr. Arnold played the violin with taste. The programme embraced Rubinstein's "Sonata" in A minor, for piano and violin; Beethoven's "Sonata" in C major, Handel's "Harmonious Blacksmith," &c.

Thursday, March 2.

...The second appearance of Adelina Patti at the Germania Theatre drew a very large assemblage. The opera chosen for the occasion was Rossini's "Il Barbiere," an old-fashioned but sprightly work. The rôle of *Rosina* is exactly calculated to exhibit Patti in the very best light, for her

nature is bright rather than deep. Her singing and acting throughout the opera was as near perfect as possible, and literally forced from the audience the most enthusiastic plaudits. In the singing lesson scene she gave the "Shadow Song" from "Dinorah;" it is useless to say how, because it is a piece in which she fairly revels and does the greatest justice to. Being encored in this, she repeated the latter part, and then, on a persistent re-encore, gave the old, old melody, "Home, Sweet Home." The applause at this point was deafening, and delayed the performance slightly. Altogether, Mme. Patti scored an indisputable triumph. But after Patti—nothing. The support was not worthy of her, and no interest was manifested in the performance when Mme. Patti was not on the stage. The dailies are unanimous in their praise of Patti; but here is what they say about the support accorded her. The *World*: "Instead of a merry opening to the best of comic operas, more careless and bad singing had been endured than is usually spread over an entire season by a well-equipped opera company, and nobody was to blame save those two—Nicolini and Salvati. *Il Conte* and *Figaro*. The acting of Nicolini and Salvati deserved praise, and there was much merit in the *Bartolo* of Signor Barili and the *Basilio* of Signor Pinto." The *Times*: "Signor Nicolini was the *Almaviva* of the evening, and the rest of the cast do not require special mention. It is to be regretted that Mme. Patti is not more adequately surrounded." The *Herald*: "The support was indeed better than on Monday, but it was still very poor, and was certainly not of a sort to excite anything like enthusiasm. Signor Nicolini was better than on Monday night, for Rossini's music contains but few sustained passages, so that he did not sing so flat as usual, while he acted with plenty of animation. Signor Salvati was only tolerable as *Figaro*, but the other members of the cast were not even that. The chorus was poor and the orchestra fair, though once or twice it got dreadfully out." The *Tribune*: "Though in no respect approaching the artistic plane upon which Mme. Patti moved, the other members of the troupe played and sang much better than on Monday night. Excepting a few things, the sprightly old comedy was presented with much bright humor, and there was never a time when the action was not entertaining. Signor Nicolini played well, though he sang execrably, and Signor Pinto made an amusing and original, if ponderous, *Basilio*. There was, too, some drollery in Barili's *Bartolo*." The *Evening Post*: "The support, as far as chorus and orchestra went, was much better than on Monday night, and reflects credit on the conductor, Signor D'Auria. The acting by the assisting vocalists was tame and seldom funny." The following was the full cast: *Rosina*, Mme. Adelina Patti; *Berta*, Mlle. Montegriffo; *Doctor Bartolo*, Signor Barili; *Don Basilio*, Signor Pinto; *Figaro* (a barber), Signor Salvati; *Fiorello*, Signor Tagliapietra; *Un Ufficiale*, Signor Barberis; *Conte Almaviva*, Signor Nicolini.

...At Booth's Theatre, the Strakosch Opera Company also gave "Il Barbiere," Mme. Gerster assuming the rôle of *Rosina*. The audience was very large. Mme. Gerster achieved an unqualified success, and in the music lesson scene was encored no less than three times. She first sang the "Waltz Song," from Gounod's "Mireille;" afterwards a "Hungarian Air," from Eskel's opera of "Hunyadi Laszlo;" then Taubert's beautiful laughing song, "In der Märnacht;" and, finally, the immortal "Way down upon the Suwanee River." Mme. Gerster has cause to remember her triumph in the gay opera of Rossini. As *Figaro*, George Sweet did very well, being as bright as needed the rôle. Signor Perugini sang the part of *Count Almaviva*, although he ought not to have done so. Signor Carbone, as *Don Bartolo*, was quite fair. The chorus and orchestra were about the same as usual.

...The public rehearsal of the Symphony Society's fifth concert took place in the afternoon at Steinway Hall. There was a large audience. Dr. Damrosch conducted the orchestra and Lena Little was the vocalist. The programme embraced orchestral selections from Wagner, Goldmark and Beethoven. Miss Little sang songs by Handel and Schumann. The same programme was repeated on Saturday night.

...The first of G. W. Morgan's third annual series of five recitals was given in the afternoon in Chickering Hall. Emma R. Dexter, the vocalist, sang Rode's "Air and Variations" and Haydn's "With verdure clad," from the "Creation." Maud Morgan played Aptomas' variations on "Home, Sweet Home," and Oberthur's "Fairy Legend." Mr. Morgan performed a selection from "Israel in Egypt," Bach's Fugue in G minor, and a Guilmant Andante. The audience was quite large.

...Corinne Young gave a concert in the evening at Chickering Hall. She was assisted by Fannie Lovering, soprano; Signor Montegriffo, tenor; Wm. Cooper, baritone; Mme. Chatterton-Bohrer, harpiste; Nathan Franks, violinist; Homer Bartlett, pianist, and Signor Greco, accompanist. The programme was long, and contained some selections from Mrs. Young's opera, "Evangeline." This lady sang two solos, and played a pianoforte duet with Mr. Bartlett, "The Corinne Polka."

Friday, March 3.

... "Ernani" was the attraction in the evening at Booth's Theatre, represented by the Strakosch Italian Opera Company. It has not been performed in New York for some

years, Abbie Carrington achieved a gratifying success in the rôle of *Elvira*, the well-known "Ernani involami" being rendered with more than usual skill and taste. Signor Giannini was suffering badly from the beginning, and at the climax of the first act fainted, so that there was a trifling delay before the opera proceeded. With praiseworthy pluck he persisted in singing his part through, which gained him the sympathy of the audience. Considering all things, he did very well. George Sweet as *Don Carlos* was very satisfactory, and succeeded in creating a good impression. Signor Mancini gave a fair rendering of the rôle of *Silva*, although the aria "Infelice" was comparatively tame. The chorus and orchestra were only fair, and lacked life in the brilliant parts of the work. The different opinions in brief of the orchestra and chorus are here presented. The *Tribune* says: "The entire opera in one scene was sung in a listless and uninteresting manner, the most commendable effort being that of Mr. Sweet as the *King*. The exception was the finale of the third act, which was redemanded by the indulgent audience. The *Times* writes: "The representation last night was unfortunate from the beginning. The conductor had no control of the orchestra, and worse playing has seldom been heard. The chorus was equally faulty, and the minor parts call for no notice." The *Herald* assured its readers that "the concerted music went capitally, as a rule, both among the principals and the chorus, and the close of the third act was done so well that the audience had the curtain up twice and then demanded the repetition of the finale." The *World* says: "The chorus sang better than in any opera this season, and in spite of some serious drawbacks there was good reason for the satisfaction expressed by the audience." The following was the full cast: *Elvira*, Abbie Carrington; *Giovanna*, Miss Arcane, *Ernani*, Signor Giannini; *Don Carlos*, George Sweet; *Don Ruy Gomez de Silva*, Signor Mancini; *Ricardo*, Signor Bardin.

....A concert was given in Chickering Hall by Sophia Priestly, a pianiste, the assisting artists being Belle Cole, mezzo-soprano; Octavie Gomen, contralto; Signor Montegriffo, tenor; L. D. Goldsberry, baritone; E. A. Lefebvre, saxophone; Charles Pratt, accompanist; and two of Miss Priestley's pupils—Adèle Pieris and Mary Connor. A large audience was in attendance, which received Miss Priestley's performances in a flattering manner. The other artists were also heartily applauded, especially Signor Montegriffo.

....A concert for the benefit of Wilhelm Müller was given in Steinway Hall. Although the programme was in itself long, encores were demanded indiscriminately. Mr. Müller was, of course, the chief attraction, and his violoncello playing listened to with deep attention. He performed a "Souvenir des Montagnes" and a "Fantasie Hongroise," works written by his brother, the well-known orchestral arranger, Karl Müller-Berghaus. They were admirably played and well received. The concert opened with Beethoven's "Trio," op. 8, and closed with the first movement of Schumann's Quartet, op. 47. Songs were rendered by Fräulein Anna Schütz, a new soprano from Vienna, and Miss Kate Nuffer, a contralto, who possesses a better voice than is ordinarily heard. Two movements by Rubinstein for piano and 'cello were interpreted by Miss Lina Anton and Mr. Müller. A "Serenade" by Schwenke was performed, written for five violoncellos, a double bass and tympani. Some of Mr. Müller's pupils appeared as violoncellists in this work. The concert was enjoyable.

Saturday, March 4.

....The fifth symphony concert, given in Steinway Hall, opened with the "Borspiel and Finale" from Wagner's "Tristan und Isolde." Such music can never become popular in the sense that Beethoven's works are. Even to cultivated musicians the strain upon the mental faculties is not small if they seriously wish to follow the instrumentation intelligently. It is rich and sensuous to a high degree. The performance was not altogether smooth, and a few dynamic changes might have been introduced with excellent effect. Goldmark's "Sakuntala" overture was well played and as well received by the audience. It contains beautiful thoughts finely colored, but the piece as a whole lacks logical coherence. Beethoven's "Eroica" symphony was not altogether the success it should have been. Dr. Damrosch took the "Funeral March" a trifle faster than it is the custom to take it, and in this musicians will generally agree with him, for the movement is long, and becomes somewhat wearisome at the time in which Thomas takes it. On the contrary, however, Thomas' conception of the "Scherzo" is far better than that of Dr. Damrosch. The latter conductor leads it about half as slow again as Thomas, the effect produced being peculiar, to say the least. The vocalist of the occasion, Lena Little, has a good natural voice and sings with much expression and intelligence, but lacks dramatic intensity, a shortcoming noticeable in Schumann's song, "Ich grolle nicht." Moreover, she displays a decided tendency to sharpen on her higher notes, a fault she should try to overcome as soon as possible. Besides the song above mentioned she gave an air from Handel's "Partenope," "Furibondo spira il vento," quite well delivered, and Schumann's song, "Thou ring upon my finger." This song was her best effort during the evening, and after it the song she rendered as an encore to it, Schumann's "The Sunbeam." Altogether she acquitted herself admirably, and was extremely well received by those present. She is from New Orleans, but has been in the city some time.

....At Booth's Theatre the Strakosch Opera Company represented, in the afternoon, "La Sonnambula," Mme. Gerster appearing as *Anima*. The audience was very large. Mme. Gerster's success was emphatic. She was often recalled, and many bouquets were presented to her. The support calls for no special mention. In place of "Aida" at the evening performance being represented, "Il Trovatore" took its place, owing to the illness of Signor Giannini. The rendering was so ordinary that no comment is needed here.

Sunday, March 5.

....The usual Sunday evening concert took place at Koster & Bial's Concert Hall. The programme did not vary from those of other evenings much, and therefore no lengthy comment is here necessary. The performers were Mlle. Marie König, Miss May Livingston (who made a first appearance and gained a fair success), Mr. Shukowsky and Rudolph Frische. Besides these the Lady's Philharmony played a number of orchestral selections, which were, as usual well received.

DRAMATIC.

Monday, February 27.

....At Abbey's Park Theatre the attraction was G. R. Sims' three-act farcical comedy, "The Member for Slocum," acted by Nat Goodwin, Jr., and his company. As a play there is not much to be said about "The Member for Slocum," but to exhibit the peculiar style of acting of Mr. Goodwin and his wife (formerly known as Eliza Weathersby), it is quite apropos. There are several exceedingly comical incidents in the piece, all of which are made as much of as possible by the three chief characters—Mr. Goodwin, Mrs. Goodwin, and Jennie Reiffert. The mounting of the piece was excellent. The full cast was as follows: *Onesimus Epps*, N. C. Goodwin, Jr.; *Arathusa Smith*, Eliza Weathersby; *Bill Smith*, J. G. Saville; *Gunning*, a gardener, W. H. Herbert; *Madelin*, wife of Mr. Epps, Emie Weathersby; *Mrs. Jeffs*, Madelin's mother, Jennie Reiffert; *Fanny*, a very ready maid, Anna Brevoor; *Betsy*, *Arathusa's* maid, Lillian DeGarmo.

....At Niblo's Garden Mr. Palmer's Union Square Theatre Company opened another week's engagement with the "Two Orphans." The parts standing out most prominently were those rendered by James O'Neill, Miss Granger, Lewis Morrison, Mrs. Farren, and Miron Leffingwell.

....The "Colonel," at Haverly's Brooklyn Theatre, brought together a goodly-sized audience. The company was the same as that which recently played the comedy at Abbey's Park Theatre. Mr. Wallack was the star of the evening, and was liberally applauded throughout the piece. The supporting company aided him successfully, while the scenery was handsome.

....Milton Nobles appeared at the Windsor Theatre in "The Phoenix," written by Mr. Nobles himself. He assumed the rôle of Jim Bludsoe, greatly delighting the assembled audience. Alonzo Schwartz's personation of a peculiarly happy Hebrew was good, while Miss Martin played a sportive young man to the life.

....At the Grand Opera House, Maggie Mitchell was the attraction in "Fanchon, the Cricket." In this part she has been seen so frequently, and her acting is so appropriate throughout the play, that to add anything here would be superfluous. She was ably assisted by Messrs. Russell, Shewell, Julian Mitchell, Miss Le Claire and Mrs. Van Deeren.

....Denman Thompson appeared as *Uncle Joshua Whitcomb* at the Brooklyn Park Theatre, and played his rôle with his accustomed smoothness and intelligence. To the audience his acting seemed to give decided pleasure. The support was as good as usual, and the setting satisfactory.

...."The Galley Slave," by Bartley Campbell, was the piece presented at the Novelty Theatre, Williamsburg, before a good-sized audience, who applauded with a zest most of the stirring scenes of the play. The company is well known, and it is, therefore, useless to expatiate upon its merits.

....John E. Owens made his appearance at the Madison Square Theatre, as *Mr. Rogers*, and was warmly applauded.

....Fresh features of entertainment were offered at the San Francisco Minstrel Opera House.

Tuesday, February 28.

....At the Germania Theatre two pieces were presented, "Der Beste Ton" and "Anonyme Correspondenz," a goodly audience being in attendance. In the comedy, "Der Beste Ton," written by Dr. C. Töpfer, Fräulein Ellmenreich appeared as *Leopoldine*, and did with the part what she could. She has not yet gained as high a reputation here as she holds in Germany. The support accorded her by Fräulein Bensch, Fräulein Necker, Herren Merten and Rauk, was praiseworthy.

....At the Thalia Theatre, "Die Kleine Mama" was the attraction, Meilhac and Halévy's three-act comedy, with music, by Franz Roth. It was the first performance, and the audience was quite large. Fräulein Schrat's impersonation of the rôle *Brigitte* was rendered with much spirit. The performance was for the benefit of the German-American Normal School.

Wednesday, March 1.

....By way of a change, "Yorick's Love" was given in-

stead of "Pendragon" this evening at Haverly's Fifth Avenue Theatre. The audience on account of the storm was by no means large, although the representation merited it. The play is well known, and is one that has less intricacy than most stage pieces. Mr. Barrett's *Master Yorick* is a rôle that suits him admirably, and with which he has closely identified himself. His acting from first to last was in the highest degree praiseworthy, and he was recalled at the close of the second act. The support accorded him was quite efficient. Marie Wainwright gained a success, as also did Louis James, who was highly sarcastic in all he had to say. The following was the full cast: *Master Yorick*, Lawrence Barrett; *Master Walton*, Louis James; *Master Heywood*, Frederick Bock; *Master Edmund*, Otis Skinner; *Master Woodford*, Charles Plunkett; *Gregory*, B. G. Rogers; *Thomas*, Charles Hawthorne; *Philip*, Charles Rolfe; *Tobias*, J. W. Thompson; *Mistress Alice*, Marie Wainwright; *Mistress Dorothy*, Addie Plunkett.

Thursday, March 2.

....No novelty was produced this evening at any of the theatres. "Youth," at Wallack's drew as good an audience as ever, as also did "Esmeralda" at Madison Square Theatre. At this latter theatre the selected pieces seem to run for months, and even then are not withdrawn for the lack of audiences.

....George Riddle gave a reading in the afternoon at the Madison Square Theatre before a good-sized audience. He gave a selection from the "Midsummer Night's Dream," and in Greek the description of the killing of Laino, from "Edipus Tyrannus." Other pieces were the balcony scene from "Romeo and Juliet" and "The Sewing School for Scandal." Mr. Riddle's success was emphatic.

Friday, March 3.

....At the Germania Theatre Frau Franziska Ellmenreich appeared in Dumas' "L'Etrangère," assuming the rôle of *Catherine, Duchess de Septmonts*. Although, as a whole, her rendering of this rôle was not completely satisfactory, yet her intensity in parts raised it to a high state of excellence. Miss Wienerich, as *Mrs. Clarkson*, and Herr Meery, as the *Duc de Septmonts*, were quite up to the average.

....At the Grand Opera House "Jane Eyre" was produced, with Maggie Mitchell in the title rôle. The audience was of good size, and received the favorite actress with old time enthusiasm. The support was generally fair, but the stage setting not altogether satisfactory.

Saturday, February 4.

...."The Parson of Kirchfeld" was represented at the Thalia Theatre for the benefit of Mr. Kierschner. The audience was of goodly proportions. Miss Schrat gave a good impersonation of a young Tyrolean peasant girl. Mr. Basserman and the beneficiary played their respective rôles admirably. The minor parts were efficiently filled.

...."Odette" still continues the great attraction at Daly's Broadway Theatre, Miss Rehan receiving much applause at each and every performance. "The Lights of London" fills the Union Square Theatre yet, thanks to the beauty of the scenery, Mr. Ramsey's personation of the hero, and general excellent cast. "Youth," at Wallack's, draws greater and greater crowds, who always grow enthusiastic over the chief scenic displays.

....At the Union League Theatre Locke Richardson gave the first of a series of Shakespeare recitals. The subject was "Henry IV." He was extremely successful and listened to with close and intelligent attention.

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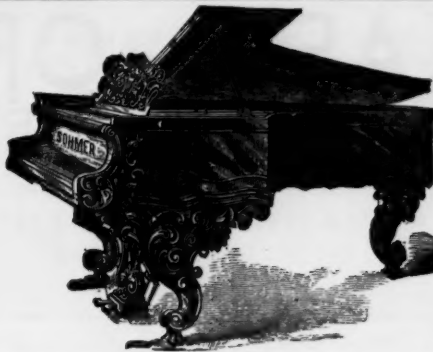
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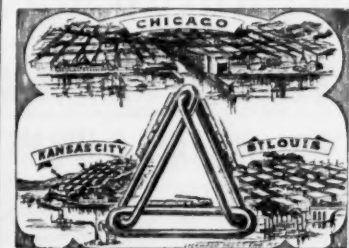
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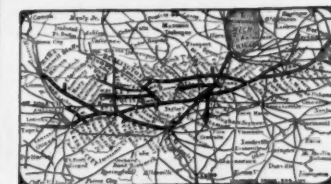
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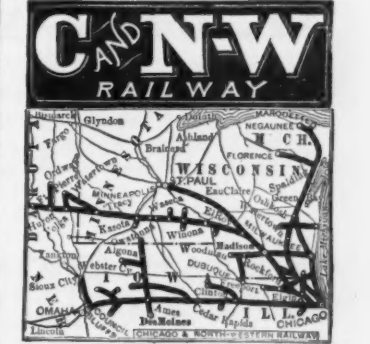
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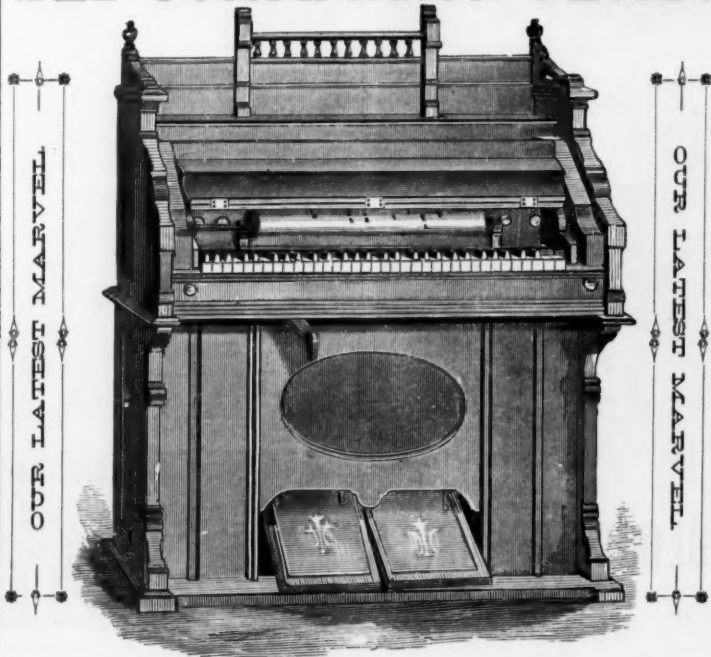
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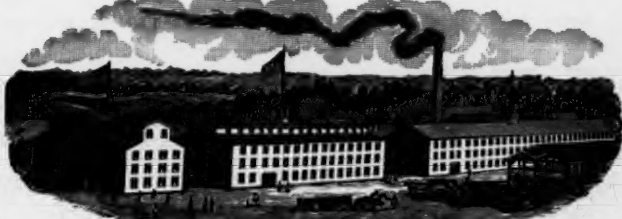
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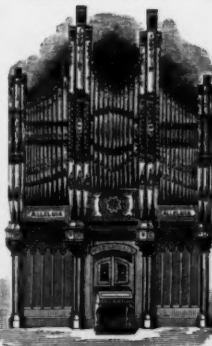
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